


Music Matters: A Pedagogical Framework for Literature Selection

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A perpetual conversation among choral conductors has existed concerning the selection of literature. Choral professionals have written about this topic from varying viewpoints, including examinations of literature quality; literature selection practices based on historical, aesthetic, and pedagogical evaluation; literature appropriateness and accessibility; and issues related to diversity and inclusion.¹ Discussion has been robust because we understand the numerous influences literature selection has on the success of choral organizations—among these are singer engagement, member recruitment and retention, rehearsal and performance quality, personal musical development, and the musical tastes of both ensemble members and the communities in which choral organizations function. Added to this list is the profound impact that repertoire choices have on choral singers' musical growth. Through literature study, singers gain an understanding of musical concepts, establish and continue to develop their musicianship skills and vocal abilities, and engage in historical and cultural discourse.

Literature choices should facilitate the acquisition and development of specific musical knowledge and skills. The music we study and perform with our ensembles should be chosen with the pedagogical intent to introduce, develop, and reinforce the musical concepts and skill sets we deem essential for an adept choral musician. Through literature study, singers develop skills related to part independence, phrasing, articulation, rhythmic precision, diction, intonation, listening, literacy, improvisation, tone development, and genre- and style-specific musical elements. Furthermore, singers develop an understanding of compositional construction (e.g., style and form, notational devices, the fusion of text and sound, and harmony constructs) through engaging with specific literature.

Also, the literature we choose for studying and performing creates opportunities for singers to become conversant with the complex connections between music and the cultural and societal contexts in which it was created; the historical and social influences on musical development; and how music has shaped and continues to impact our views of self, others, and the society in which we live. Engaging with literature from this perspective—in tandem with intentional performative skill development—makes content relevant to singers, broadens their world perspective, and deepens their appreciation for the diverse styles and genres they encounter.

Choral professionals routinely spend hours, days, even months listening to and examining scores to select literature that meets both aesthetic and pedagogical goals. To further assist in this process, this article offers a pedagogical framework for literature selection. Specifically, this writing will examine the educational benefits of exposing singers to a broad range of musical styles, sequencing repertoire to build on singers' competencies, and the influence of diverse literature choices on choral pedagogy. Though the following discussion is intended for conductors practicing or intending to practice at the secondary level, the ideas discussed here also have implications with choral ensembles comprised of adults, particularly those with amateur singers.

Selecting Literature to Build on Singers' Competencies

A breadth of quality repertoire is available for conductors to engage singers with regard to developing the knowledge and skills mentioned above. Singers stand to benefit from the entirety of this extensive repertory through exposure to varied textures, tonal colors, languages, and musical styles requiring distinct technical and stylistic demands. By exposing singers to a broad selection of repertoire, we create a rich choral experience that expands singers' musical knowledge and develops a comprehensive musical skill set.

Singers *should* experience a comprehensive and balanced curriculum with respect to the choral literature studied and performed. Repertoire study at the secondary level, however, is often skewed toward contemporary literature.² Furthermore, Robert Ward and Leila


Heil's examination of the choral literature performed at ACDA national conferences reveals that over the past six decades, there has been a decrease in the programming of works from the Medieval, Renaissance, Classical, Romantic, and early Modern eras among choirs of all levels.³

I must admit that as an early career teacher, my programming was not comprehensive. My ensembles were capable of singing a variety of styles and levels of difficulty; however, my singers' exposure to these styles was limited for several reasons: 1) I was not yet familiar with the breadth of accessible literature across historical style periods; 2) I mistakenly assumed my singers would not enjoy singing early works, and thus would not fully commit to the learning process; 3) I did not yet understand the pedagogical benefit of exposing singers to a variety of styles.

Fortunately, I had a colleague who often pressed me on this issue, and I eventually decided to study an early work with my advanced ensemble. The first early piece we explored was William Byrd's *Ave verum corpus*, which ended up being the singers' favorite work we studied that year. Besides learning that the singers of this ensemble did connect with and would fully invest in learning this literature, I also noticed their vocal and musicianship growth as they worked through the piece's unique challenges. Their breath management improved due to the longer phrase lengths. They learned to shape phrases independent of other vocal parts. They grasped the novel challenges associated with singing polyphonic textures and modal harmony.

These revelations encouraged me to study other historical compositions with this ensemble. Works that followed included *Ploratae fili Israel* (Carissimi), *Ave verum corpus*, K. 618 (Mozart), excerpts from *Zigeunerlieder*, Op. 103 (Brahms), and *Verlieh uns Frieden* (Mendelssohn), among others. I also began to program accessible historical literature with my developmental ensembles. With every new style the singers encountered, their skill level expanded to meet each work's distinct challenges. Furthermore, I saw progress in my teaching and conducting as I learned to effectively prepare works with varied stylistic and vocal demands.

A significant benefit of comprehensive and balanced literature study, which includes works from all historical



periods as well as various contemporary styles and musical idioms, is the skill development our singers experience from this practice. All choral literature study can contribute to advancing singers' abilities with respect to aural skills development, tone production, rhythmic and pitch integrity, breath management, listening (e.g., blend and balance), diction (e.g., vowel consistency and uniformity, proper pronunciation, and the effects consonants have on rhythmic precision, among other elements of lyric diction), and the execution of the expressive elements of music. We can also look to specific genres and styles to help develop and refine singers' musical and technical abilities.

An examination of each musical style's unique characteristics will uncover opportunities for the educator to nurture a broad range of musical abilities with their singers. The melismatic text settings of Renaissance and Baroque works can be the vehicle through which the teacher-conductor develops consistency in vowel production. Singers can learn about formal design when studying music from the Classical and Romantic eras. Works from the Modern era will allow singers to master advanced rhythmic constructs, including asymmetrical meters, mixed meters, syncopation, and challenging rhythmic combinations. The study of music from the Gospel tradition and other contemporary styles presents opportunities to develop improvisational skills and tonal concepts different from those of the Eurocentric ideal.

Table 1 on pages 26 and 27 details specific musical concepts and skills that can be introduced and developed through singers engaging with works from the various musical eras. This list is by no means exhaustive; rather, it highlights the teachable musical elements and technical demands characteristic of each period. The table also provides literature examples of varying levels of difficulty that are representative of the listed musical concepts. For this writing, the selected works are limited to those appropriate for high school mixed choruses, though there are works for soprano-alto choruses, tenor-bass choruses, and choruses with younger voices that can be studied to explore these musical skills. The works are ordered by increasing level of difficulty.

Sequencing Literature to Build on Singers' Competencies

The teacher-conductor should determine a trajectory of educational growth predicated on the singers' existing knowledge and skill level. Dennis Schrock recommends that "the conductor develop a multi-year, long-range plan, with specified short-term goals that are cumulative and that serve as steppingstones toward the accomplishment of the long-term objective."⁴ We want our singers to sing with better intonation and a more beautiful and vibrant tone. We want literate musicians who can capably approach more challenging literature. The feasibility of these desires increases with clearly defined learning objectives, carefully curated musical content, and well-sequenced instructional activities.

Like other learned behaviors, musical competencies are developed through instruction that introduces skills at the elemental level. Instruction is then sequenced in a fashion that will allow the musician to engage with the skill at increasingly more sophisticated levels. Every new level of engagement presents opportunities for the musician to increase their proficiency through instruction that 1) introduces new knowledge or skills, 2) provides a more advanced application of previously learned knowledge or skills, or 3) combines previously learned skills with other skills.

This method of musical skill development is predicated on the cognitive learning theory espoused by Jerome Bruner.⁵ Bruner theorized that learners of all ages could acquire knowledge, even complex material, if instruction is structured and appropriately ordered. From this theory, Bruner developed the notion of the *spiral curriculum*, a learning model in which students are introduced to content at a basic level and revisit the tenets of that content in structured intervals with increasing detail, effectively cultivating their command of the material upon each return. To further understand how this construct applies to choral music learning, consider the following explanation:

The curriculum of a choral program includes both the content of the instruction and its sequencing.... A spiral curriculum presents similar skills and knowledge at various stages...and each time around they are revisited at a higher,

Table 1. Style-Specific Musical Concepts/Skills & Representative Works

Renaissance Style		
<p>Musical Concepts/Skills: imitative textures, sustaining vowel purity through melismatic passages, aural training in church modes, part independence through polyphonic textures, text-driven phrasing</p>		
Title	Composer/Arranger	Publisher
Je le vous dirai!	Pierre Certon	Bourne Co.
O grief, e'en on the bud	Thomas Morley, ed. Carrington	GIA Publications
Tria sunt munera	Juan Esquivel	J&W Chester, Ltd.
Exsultate justi	Lodovico Viadana	J&W Chester, Ltd.
Chantez á Dieu chanson nouvelle (Psalm 96)	Jan Pieterszoon Sweelinck	Theodore Presser
Baroque Style		
<p>Musical Concepts/Skills: vocal agility through the execution of melismatic passages, elements of fugue, terraced dynamics, articulations, rhythmic precision, ornamentation</p>		
"Praise the Lord" from Judas Maccabeus, HWV 63	George Frideric Handel, arr. Hopson	Shawnee Press
"Dara la notte il sol" from Lagrime d'amante, SV 111	Claudio Monteverdi, ed. Dehning	Alliance Music Publications
"Sicut locutus est" from Magnificat, BWV 243	Johann Sebastain Bach, ed. Leavitt	Hal Leonard, Inc.
Exsultate Deo	Alessandro Scarlatti	Theodore Presser
Magnificat, RV 610	Antonio Vivaldi	Carus-Verlag
Classical Style		
<p>Musical Concepts/Skills: phrasal contrast, understanding of form, progressive dynamics, textural clarity, functional harmony, fusing tunes</p>		

Der Greis, Hob. XXVc:5	Franz Joseph Haydn	Carus-Verlag
Missa brevis Sancti Joannis de Deo, Hob. XXII:7	Franz Joseph Haydn	Baerenreiter-Verlag
I am the Rose of Sharon	William Billings, ed. Daniel	G. Schirmer, Inc.
Mass in C major, K. 220	Wolfgang Amadeus Mozart	Baerenreiter-Verlag
Veni sancte spiritus, K. 47	Wolfgang Amadeus Mozart	Baerenreiter-Verlag

Romantic Style

Musical Concepts/Skills: extremes of vocal and dynamic ranges, harmonic complexity, understanding the amalgamation of text and musical expression, extended harmony, chromaticism, warmth and fullness of tone

Two Short Anthems (Peace I leave unto you)	Amy Beach/ed. Brunelle	Boosey & Hawkes
Lebenslust, D. 609	Franz Schubert, ed. Gordon	Tetra Music
As torrents in summer	Edward Elgar	Novello & Company Limited
Locus iste, WAB 23	Anton Bruckner	Carus-Verlag
Madrigal á 4 voix, Op. 35	Gabriel Fauré	Broude Brothers

Modern Style

Musical Concepts/Skills: tonal clusters, rhythmic complexity, tonal complexity, aleatoric elements, articulations, advanced constructs of tonality and meter, varied concepts of vocal colors, exposure to diverse choral idioms, extended vocal techniques

Song for Snow	Florence Price	Carl Fischer
Bogoroditse Djévo	Arvo Pärt	Universal Edition
Pater noster	Igor Stravinsky	Boosey & Hawkes
Ave Maria No. 17	Heitor Villa-Lobos	Durand S.A. Editions
Suite de Lorca	Einojuhani Rautavaara	Walton

more complex level. In this way, skills and techniques will be extended and refined, and students' knowledge will grow cumulatively.⁶

In the choral setting, instructional content is often inextricably linked with the literature chosen for study and performance. Voice building, aural skills training, literacy development, and theory instruction are all immediately informed by the repertoire the ensemble will study and perform. These learning goals must be developed from a sequential process; therefore, literature must be chosen for its appropriateness to that sequence. Sequencing literature first requires the teacher-conductor to determine the competencies to be developed over the course of the term, year, or even the singer's tenure with the program. Once learning objectives have been established, the teacher-conductor may then codify a series of learning targets intended to move singers from introductory skills to more demanding skills. In the final step of the sequencing process, literature is chosen to facilitate teaching the defined learning goals. Repertoire sequencing should take into account multiple factors that contribute to a work's appropriateness for the ensemble's development level. Elements that should be considered include the range and tessitura of each vocal

line, voicing density, harmonic and rhythmic complexity, phrase lengths, voice leading, and tempi, among others.

To illuminate the process of sequencing, consider how learning might be structured when the long-term goal is to build the ensemble's competency to sing polyphonic textures. Performing polyphony requires singers to be proficient at singing vocal lines independently. The progression of this skill engagement might be ordered as detailed in Table 2.

Two critical components of competency-based literature sequencing are 1) new concepts or skills are always related to previous learning, and 2) learners engage with various concepts simultaneously, often making connections between and/or layering skills and concepts. In the case of learning polyphony, singers should have prior experiences with singing canonic textures, which is a fundamental skill in demonstrating part independence.

Singers unfamiliar with polyphonic music of the Renaissance period will initially struggle with the part-independence demanded by the style, the construct of modal harmony, and the melismatic text settings of works from this era. Properly sequencing each of these elements will allow singers to engage with polyphonic works successfully at their initial exposure, which will motivate them to meet more of the style's musical chal-

Table 2. Competency-Based Repertoire Sequencing

Level	Learning Objective	Example Literature
Introductory	Demonstrate the ability to sing works with homophonic textures briefly disrupted by polyphonic textures.	Innsbruck, ich muss dich lassen (Heinrich Isaac)
Emerging	Demonstrate the ability to sing works with imitative polyphonic textures.	Weep, O mine eyes (John Bennet)
Intermediate	Demonstrate the ability to sing works with non-imitative polyphonic textures.	Sicut cervus (Giovanni Pierluigi da Palestrina)
Advanced	Demonstrate the ability to sing works with juxtaposed polyphonic and homophonic textures and increased rhythmic complexity.	Ave Maria...virgo serena [á 4] (Josquin des Prez)



lenges.

The teacher-conductor might consider Heinrich Isaac's *Innsbruck, ich muss dich lassen* as an appropriate introductory work. This work opens with a brief polyphonic section; however, the prevailing texture here is homophonic. Subsequent polyphonic moments are brief. Also, the work is set syllabically, save a few transitory moments of melismatic passages. The rhythmic demands and voice leading are appropriate for developing singers, allowing them to focus on tuning issues in a modal tonality.

The next level of the sequence would require singers to study works more pervasively polyphonic. Singers will likely be more successful starting with imitative polyphonic textures due to the shared melodic content between the vocal lines. John Bennet's *Weep, O mine eyes* could be considered to facilitate skill development at this level. Here, the connective element to previous skill development is the vocal independence gained from singing canonic textures. Singers will also make connections between the combination of homophonic and polyphonic textures, as well as the syllabic text setting experienced at the previous level. The increased challenges singers will experience with this setting are aural and vocal in nature, including increased harmonic complexity, wider melodic leaps, and extended phrase lengths.

The next level of engagement with polyphonic styles might be to study a work in which the vocal lines interact with increasing independence, both melodically and rhythmically. Palestrina's *Sicut cervus* satisfies the criteria for this next step. Modal harmony has become increasingly intuitive at this stage, and students will have gained sufficient experience shaping independent melodic lines. Singers can now give added attention to the rhythmic challenges of this work and the melismatic text setting.

As an increased challenge, singers might then study Josquin's *Ave Maria...virgo serena* [á 4]. This setting combines elements introduced at previous levels (e.g., the juxtaposition of imitative counterpoint with homophonic textures) with compositional features new to this level of study, including pervasive imitation and duetting textures between vocal lines, dense rhythmic syncopation, metric shifts, and expanded vocal demands.

This sequencing of literature to develop the competency of singing polyphonic music will prepare singers

to effectively engage with more advanced works from the Renaissance era. Furthermore, singers will be able to transfer the part independence skills developed through this sequence to works from other style periods that demand this competency, such as Grzegorz Gorczycki's *In virtute tua* (fugue); Johannes Brahms's *Geistliches Lied*, Op. 30 (double canon); and Adolphus Hailstork's *Nocturne* (aleatoric elements).

Being mindful of sequencing will allow the teacher-conductor to avoid situations in which the musical demands of a work are above the ensemble's skill level while also being proactive about preparing singers for added musical challenges. Committing to such a system requires the teacher-conductor to understand the indicators of singers' readiness to engage with a skill at a more complex level. To this intent, consider the following indicators:

- Singers display mastery of a specific musical skill or concept, determined by established learning indicators;
- Singers can transfer the developed skill or knowledge to different musical contexts; and
- Singers can engage with the content independent of the teacher-conductor's guidance.

If chosen methodically, with specific pedagogical intent, the repertoire we study and perform with our ensembles can be a vehicle for musical and personal growth for our singers and ourselves. The benefits of such considerations are abundant:

Positive and Productive Rehearsal Environment.

We create enjoyable and productive rehearsals when the ensemble studies literature that both compliments their current abilities and pushes them toward growth. Novice conductors often give ensembles literature that is beyond what the singers can perform well. In doing so, rehearsals will likely be unsatisfying to all involved. The conductor will be frustrated because the singers' performance is not up to their expectations, and the singers will be discouraged because they are not experiencing success. Under these circumstances, rehearsals

are prone to be arduous, and the teacher-conductor will likely resort to rote-drilling of pitches and rhythms. Two unfortunate consequences of this rehearsal model are 1) the music will likely never get to a point where artistic elements are being addressed, and 2) the singers' musicianship development is sacrificed because they become increasingly dependent on the teacher-conductor for guidance, as opposed to a model in which singers can approach learning experiences independently because the content is connected to skills they already possess.

Reinforcement of Good Singing Habits. By introducing singers to literature appropriate to their current skill set and level of vocal development, they will be able to focus on good singing habits. Repertoire above the singers' abilities will undoubtedly encode undesirable singing behaviors into their muscle memory. Rehearsals will then focus on eliminating bad habits rather than building upon good singing behaviors. At every stage of development, singers should study and perform literature they can sing with good technique.

Musical Growth of Singers. Thoughtful repertoire selection, through the lens of pedagogical goals and proper sequencing, will allow the teacher-conductor to develop the skill level of their ensemble over time—moving the ensemble's repertoire accessibility from introductory works to more complex works. Furthermore, students will develop a diverse skill set through the depth and variety of their literature experience, preparing them for a broad range of musical settings beyond the secondary level.

Increased Motivation of Singers. In his book *Drive: The Surprising Truth About What Motivates Us*, Daniel Pink proposes that one of three motivators toward increased performance is one's intrinsic resolve to achieve mastery.⁷ As singers get better at a skill, they will yearn to engage with the activity more frequently to see themselves operate at increasingly higher levels. Appropriate literature sequencing facilitates this drive toward proficiency by establishing a learning environment that requires singers to master progressively challenging yet achievable goals. Singers *will* perceive their progress and *will* more fully commit to the developmental process as they see themselves accomplishing set goals.

Transfer of Knowledge and Skills. As singers get better each year, they become peer teachers and models for the new members of the ensemble. New members will quickly assimilate by looking to returning singers for cues on the ensemble's musical (and social/behavioral) standards. Furthermore, we can create learning environments in which returning singers can mentor new singers, thus expediting the time needed for new members to rise to those standards.

Personal Growth. Our singers' musical experiences should not be predicated on our limitations. We must have the same expectations for ourselves that we have for our singers. If we expect growth from them, we must also expect growth from ourselves. We see improvements in our abilities as we figure out how to convey concepts and teach specific skills and styles to our ensembles, as we grapple with a work that has numerous conducting challenges, and as we work through a piece that challenges our existing skill set. *Docendo discimus* (By teaching, we learn).

Repertoire Diversity and Inclusivity as Pedagogy

Selecting repertoire within a pedagogical framework requires one to consider how each work will contribute to the long-term goal of singer development. Often, we see non-Eurocentric literature programmed as novelty pieces, token works, or merely for entertainment purposes. These practices depreciate the inherent musical and pedagogical merits of this literature. By critically examining our literature selection practices, we can ensure a more inclusive pedagogy in which a variety of genres and styles are considered and used to achieve pedagogical goals.

Take, for example, the following compositions: "Sing unto God" from *Judas Maccabaeus*, HWV 63 (George Frideric Handel), *Alles hat seine Zeit*, Hob XXVc:3 (Franz Joseph Haydn), and *I'm gonna sing 'til the spirit moves in my heart* (arr. Moses Hogan). These works span almost 250 years of musical development, represent three musical periods, were composed under disparate personal and sociopolitical circumstances, and have distinctive stylistic demands. Nevertheless, all three works could be effectively used to develop vocal agility at an advanced



level.

To further illuminate this notion of competency development across genres and styles, consider what one might program to allow each voice part the chance to develop skills related to lyrical phrasing. Opportunities to develop these facilities are infrequent for alto and bass voices due to the supportive role these parts play in many choral textures. Singers could study the vocal chamber music of Argentinian composer Carlos Guastavino (e.g., *Indianas*), the quartets of Johannes Brahms (e.g., *O schöne Nacht*, Op. 92, No. 1), and select choral settings of Morten Lauridsen (e.g., *Sure on this shining night* or *Dirait-on*) for this pedagogical purpose. Also, consider the broad possibilities of articulation studies when using as source material a late Baroque work, a spiritual (the settings of William Dawson are excellent for this purpose), and a Gospel setting. We should strive to meet our singers' development goals through the broadest scope of musical content.

Inclusive pedagogy from the viewpoint of repertoire selection also requires one to approach the preparation of non-Western choral literature with the same critical analysis and intentionality as works from the European tradition. When programming such works, we must diligently investigate the music's use and its meaning in the cultural context from which it originates. We must understand proper performance practice, study the language for lyric diction proficiency, and be prepared to teach musical skills and tonal concepts different from those present in and espoused by Eurocentric choral literature. I recently programmed a traditional *Xhosa* song with an ensemble I conduct. I spent a significant amount of time with a native speaker learning the nuance of the language, particularly the click consonants, to address diction issues with the ensemble adequately. With much non-Western choral literature, published resources to inform practice may be limited. However, we must find knowledgeable people and reliable sources to perform these works authentically and with integrity.

Finally, as we broaden the scope of literature studied and performed with our ensembles, we must strive to find balance with respect to musical styles and cultural perspectives. Performative objectives are only a fraction of a comprehensive musical education. Through literature study, we must also provide opportunities for singers to learn about the musical heritage of various

cultures and ethnicities in honest, authentic, and meaningful ways. The music of a culture is representative of its history, beliefs, and values. This auditory legacy is expressed through a variety of musical idioms. Our educational goals should seek to find commonalities between the musical expressions of various cultures while also acknowledging each culture's unique lived experiences and its distinctive musical contributions. A genuinely diverse choral curriculum highlights these unique histories and musical attributes without one culture dominating the narrative. The many singing cultures around the world and their contributions are essential threads in the tapestry of human existence, both past and present; thus, their musical heritage should be studied, heard, and celebrated in the global choral community.

Suggested Repertoire Resources

As choral professionals committed to providing comprehensive, appropriately sequenced, and inclusive musical content to our singers, we should strive to continually build our knowledge of quality literature, both historical and contemporary, that serves our pedagogical and aesthetic goals. Several resources are available to facilitate finding literature that is appropriate for adolescent voices. State music associations have curated repertoire lists containing compositions of vetted quality that are appropriate for secondary-level ensembles. These lists are often organized by voicing and provide indications of the relative difficulty of each work.

The most comprehensive of these are the music lists published by the University Interscholastic League (Texas), the Florida Vocal Association, and the Indiana State School Music Association. Jim Watson's article detailing the choral works appearing most frequently across twenty state music lists is helpful with becoming acquainted with benchmark composers and their works.⁸ Furthermore, a list of publications that are valuable resources in discovering quality literature for a variety of voicings and levels of difficulty is detailed below.

Abrahams, Frank and Paul D. Head. *Teaching Music through Performance in Middle School Choir* (Chicago: GIA Publications, 2011).

NOTES

Anderson, Linda A. *The Foundation of Artistry: An Annotated Bibliography of Distinctive Choral Literature for High School Mixed Choirs* (Lawton, OK: American Choral Directors Association, 2002).

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White, Evelyn D. *Choral Music by African American Composers: A Selected, Annotated Bibliography, Second Edition* (Lanham, MD: The Scarecrow Press, Inc., 1996). 

¹ Examples include: John W. Richmond, "Selecting Choral Repertoire as Pre-Curriculum: 'Planned Serendipity,'" *Choral Journal* 30, no. 10 (1990): 23-30; David L. Brunner, "Choral Repertoire: A Director's Checklist," *Music Educators Journal* 79, no. 1 (1992): 29-32, doi: 10.2307/3398573; Brandon L. Dean, "A repertoire selection rubric for preservice and beginning choral conductors based on criteria of aesthetic and pedagogical merit" (DMA diss, University of Cincinnati, 2011), ProQuest (3475145); Stephen Sieck, *Teaching with Respect: Inclusive Pedagogy for Choral Directors* (Milwaukee: Hal Leonard, 2017).

² Guy W. Forbes, "The Repertoire Selection Practices of High School Choral Directors," *Journal of Research in Music Education* 49, no. 2 (2001): 102-121, doi: 10.2307/3345863; Rebecca R. Reames, "High School Choral Directors' Description of Appropriate Literature for Beginning High School Choirs," *Journal of Research in Music Education* 49, no. 2 (2001): 122-135, doi: 10.2307/3345864.

³ Robert J. Ward and Leila Heil, "Repertoire at ACDA National Conferences: 1960-2017" *Choral Journal* 57, no. 10 (2017): 36-42.

⁴ Dennis Schrock, "Choral Repertoire as Pedagogy: Western Art Music," in *The Oxford Handbook of Choral Pedagogy* (New York: Oxford University Press, 2017), doi: 10.1093/oxfordhb/9780199373369.013.17.

⁵ Jerome Bruner, *The Process of Education: A Landmark Education Theory, Second Edition* (Cambridge, MA: Harvard University Press, 1977).

⁶ Barbara A. Brinson and Steven M. Demorest, *Choral Music: Methods and Materials, Second Edition* (Belmont, CA: Schirmer, 2014): 74.

⁷ Daniel Pink, *Drive: The Surprising Truth About What Motivates Us* (New York: Riverhead Books, 2009).

⁸ Jim Watson, "Most Recommended Choral Music from 20 State Music Lists" *Choral Journal* 58, no. 2 (2017): 8-23.